Hedda Hopper

IN HOLLYWOOD: When Allen Sherman told our "Celebrity Game" audience that women were second-rate creatures and all the world's creativity had come from men, I couldn't resist saying that the day a man gives birth to a baby, I will bow to them.

Delia Reese fixed him with a deadly eye and said: "Mister, one of us created you!"

Singing, swinging Kay Starr saw the show and called to say, "Amen and hallelujah!" She thinks we should form a third party—the Women's party—and really give them a run in politics.

Kay Starr

Said Kay: "As long as women all over the land are daily girding their men to go forth into battle, bolstering their egos with compliments, arranging their clothes which we selected for them and allaying all their inferiorities with words of encouragement, we might as well give the poor dears a long-overdue rest.

"I am sure it is a scientific fact that men are haunted and obsessed with insecurity and inferiority—much more so than women. But this startling truth has never been revealed because the male is in charge of all public information.

"Men need the therapy of isolation in the home. They need the rest that comes from peeling a potato and making a bed."

Kay, with tongue in cheek, says if Puerto Rico becomes America's 51st State by 1968, she'll establish legal residence there and run for the United States Congress. I doubt it. She gets $25,000 weekly in night clubs, and is not about to give it up and become an honest Congresswoman. But it's an intriguing idea.

★ ★ ★

"I'VE WORKED UP a terrific platform: The American housewife is the most experienced business executive in the country. What our country needs is good housekeeping. A Congress filled with housewives would get the job done!

"Naturally, the Women's party would look after the men as we've done on a 24-hour basis since the beginning of time. If we can take care of them at home, we can certainly look after their welfare on the highways, in their offices, and in the halls of Congress.

Della Reese

"If we're responsible for their diets, reminding them to wear galoshes when it's raining, take aspirins when they have a hangover, and catering to their vanities, certainly no one should question that we would be the best custodians of their fate from a political standpoint.

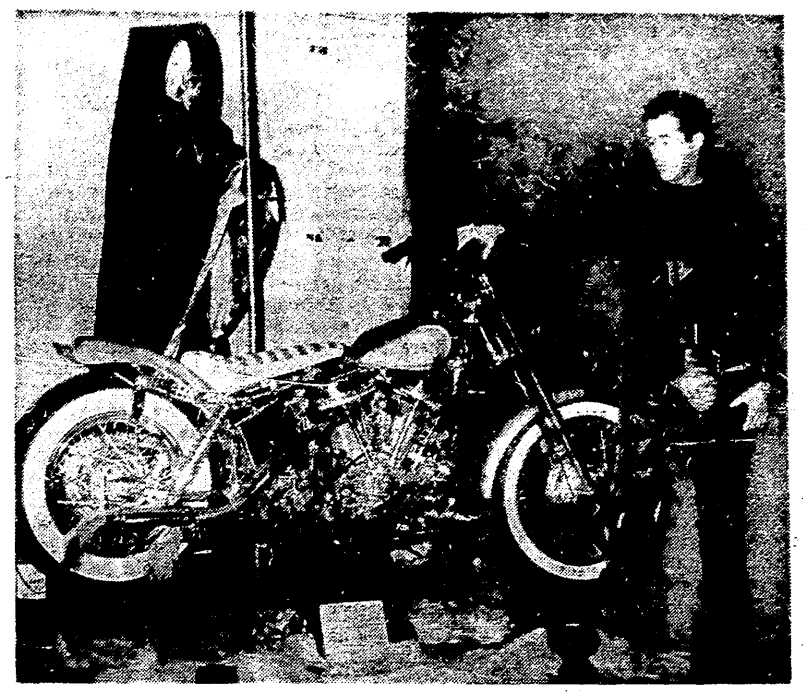
"The Women's party would give a much-needed sex dimension to politics. **One of the most striking things that will happen when women begin replacing men in politics is that the deadly same ancient, shaggy, craggy politicians will no longer stare at us from magazine covers and front pages of newspapers. Instead we'll have chic, photogenic stateswomen with the proper physical and I. Q. measurements, which will inspire the 97 million women in the United States to dress and be ever ready at their best.**

"We could use the slogan, 'Politics Needs Sex and Our Party Can Deliver!' "

The Sign Behind 'Scorpio Rising'

Kenneth Anger's Black Humor

By Robert Graham



KENNETH ANGER AND THE SIGNS OF DEATH
A modern American myth

Kenneth Anger is a young film maker whose "Scorpio Rising" has attracted the scrupulous attention of such diverse institutions as the Los Angeles Police Department and the Ford Foundation.

Earlier this year, the police seized "Scorpio" for offending public morals, and a few days later the Ford Foundation gave him $10,000 to continue making more films like it.

It was this sort of juxtaposition of the grotesque with the exhilarating — with a good measure of human absurdity thrown in — that fascinates the 33-year-old film maker.

OPENING

Anger was in San Francisco last week for the opening of "Scorpio Rising," part of a bill of short films called "Counter Tempo XX" playing at The Movie, a small North Beach art house at 1034 Kearny street.

The film deals with the cult of the motorcylce — and those narcissistic, homosexually oriented, hero-worshiping gangs that have created what Anger considers a modern American myth.

Like "Fireworks," an earlier film about a homo-erotic fantasy, "Scorpio" has gotten him into skirmishes with the law and public decency societies. But he has had just as much difficulty with some of those who have rushed to his support.

He brushes off those critics who have ponderously defended him on strictly social terms. "They keep talking about my 'redeeming social interest,' " he says with a dark smile.

Anger gives the impression of a man who dislikes classification, either by his friends or his enemies, and who stands apart, elusive, a loner and an over-reacher.

Last Thursday, he quietly stood in The Movie's tiny lobby gauging the reaction of the audience at "Scorpio's" opening.

He was pleased with the number of people who came — there were lines outside for every showing — but he felt the audience at the first showing didn't really dig the film.

They were too solemn for one thing. "It's not that dense," he said. "It's conceived in black humor."

ATTITUDE

Anger's attitude toward himself also is conceived in black humor.

He was dressed all in black — T-shirt, coat and trousers—but he was wearing socks with a large skull-and-crossbones design.

In contrast to the violence of his films, he is gentle in manner and soft-spoken.

Yet portions of "Scorpio" fairly scream, and he admits wanting to shock his audience into attention.

"Scorpio" is Anger's thirteenth completed film. He began making pictures when he was eleven years old.

The film was made last year in New York city, after Anger returned from ten years of wandering around Europe.

INHERITANCE

He financed part of it from an inheritance and then "scrounged around" to complete it. The total cost was $6000.

The idea came from Anger's own experience with motorcycle gangs in Los Angeles. Through some mutual friends in California, he contacted members of a New York gang and asked if he could photograph them.

"They were quite willing," he said. "They're very narcissistic. These kids are completely involved with themselves and their bikes.

"The closest parallel I can think of is the American cowboy. It's the last remnant of that sort of American romanticism."

PUBLICITY

Despite the sensational publicity that has surrounded some of Anger's films, it is clear he considers himself primarily a poet — or rather, a poet who makes films.

He speaks of "Scorpio" on many levels, in terms of satire, religion, Freudian psychology, sexuality and astrology.

His hero-following bike riders are compared at one point in the film with Fascist goose-steppers, but they are also contrasted with scenes from a 1940 movie about Christ and His Disciple. It is not his film which is blasphemous, Anger insists, but the 1940 film which shows "a weak-minded image of a simpering saviour."

ASTROLOGY

Anger is intrigued by what he calls "the poetry of astrology." The title itself refers to the astrological sign of Death and Resurrection, which is also the sign of sexuality.

Anger sees all these elements in the mystique of the leather-jacketed ones.

Something of his own style can be guessed from the terms in which he praises Orson Wells' film "The Trial."

"Many people may not like it," he said, "but at least it's something interesting to watch, which most films aren't. It has a joy in the visual."

East Berlin Actor Flees To Turkey

Berlin

One of Communist East Germany's best known motion picture and television character actors said yesterday he spent four hours in a small compartment of a car during his recent escape to the West.

"But it was worth it," Kurt Rackelman told a news conference. "I had planned to escape ever since the Communists built the wall."

The 53-year-old actor said he hid behind the seat of a small car driven by a West German across the Bulgarian border to Turkey two weeks ago. He said he had been in Bulgaria for work on a new motion picture.

Rackelmann, who played numerous leading roles, said his escape will be especially damaging to the East German regime because of a newly completed opera film "The Flying Dutchman."

He said he played a prominent role of a fisherman and that the scenes cannot be cut out because they are dependent on the music. He added that the only way to prevent his appearance on the screen would be to scrap the entire movie, which had cost about $750,000 to produce.

Not long ago, Rackelmann was described by the East German Communist Party newspaper Neues Deutschland (New Germany) as "one of the strongest pillars" of the East German theater.

Associated Press

From Comedy to Addiction

Hollywood

Why would a director of smart comedies turn to a film about the rehabilitation of dope addicts?

Richard Quine has his reasons. The director of "Solid Gold Cadillac," "Bell, Book and Candle" and the just-finished "How to Murder Your Wife," with Jack Lemmon, he starts next week shooting "Synanon." It's a drama based on the haven for narcotics addicts in Santa Monica.

"I'm making the film because I have to," Quine explained. "The story of Synanon seems so vital, so important that it has to be told.

"I first found out about the place two and a half years ago. I was down at my place at the beach one evening with a couple of friends, and we were listening to the radio. A disc jockey said he was going to play a record of a conversation among some dope addicts.

VISIT

"I listened and was amazed. When it was over, I said to my friends, 'Let's find out about this place called Synanon.' So we drove down the coast for a visit."

Quine found himself immediately engrosssed. Synanon was founded in 1958 by an ex-alcoholic named Chuck Dederich. The idea was to provide communal living for victims of dope, drink, and sex who voluntarily wanted to help themselves. They would work to support the place and talk out their problems in hardhitting seminars, the word which was slurred to produce "Synanon."

"The place was controversial from the start, and Dederich even went to jail for zoning infractions," said Quine. "But the important thing is that Synanon works.

GUILT

"I can't tell you how much Synanon has helped me in showing me that guilt is unnecessary and wrong. The people down there are amazing; they come as close to honesty as anyone I know. My emotional level became so high, in fact, that I had to cut off my visits to Synanon. As a director, I had to remain a catalyst between the film material and the audience."

Quine put young writer Ian Bernard to work on a dramatic story which would be part fiction, part fact. Several Synanon people, including Dederich, will be portrayed with their real names. Quine has found no trouble in casting. Cast members like Stella Stevens, Richard Conte and Eartha Kitt are so sold on Synanon that they are working for less than their usual salaries.

"I'm using 50-60 residents of Synanon in the film," Quine explained. "I'm shooting down there because we couldn't build a set that would show the same love and work that has gone into Synanon."

Associated Press

An Actor Stops His Questioning

Hollywood

Henry Silva, a product of serious dramatic training and stage background, has rebelled against that stringent code of the modern performer who continually questions a role.

There are some young actors in Hollywood who won't open a door unless the director gives them a reason, a motivation. They even suggest that a desire to go outside is not sufficient reason for opening the door.

"What is my motivation," a young method actor was said to have asked a veteran movie director who requested a simple bit of action.

The angry director shouted, "a weekly paycheck."

ACTION

Silva agrees with the director, although there was a time when Henry also questioned every bit of action in a scene or role.

"I'm a product of the actors studio in New York and at the studio they do too much analyzing of things," he said. "I can't work that way. When I work on a part I think about it and analyze it. But they keep on until the life force in a part is squeezed to death. What was your motivation? Why did you pick up that cup? I don't know why."

Silva came to Hollywood several years ago. He has appeared on television and in pictures with such stars as Frank Sinatra, Dean Martin and Audrey Hepburn, usually playing a villain.

For such roles, Henry no longer asks for a reason. He just shoots his victim and leaves the reason for an audience to ponder.

SHIELD

Reasoning out a role to the point where it becomes a dramatic skeleton sometimes is a shield behind which frightened actors hide, Silva suggested.

"The questioning becomes a shield for not accepting what is," he said. "Analyzing becomes an excuse for not doing what you know must be done. Apprehension and high theory take over."

Most of all, Silva admits that he wants to do something which brings in a regular check.

"I'm a conventional guy," he concludes, a conclusion rarely drawn by an actor.

United Press

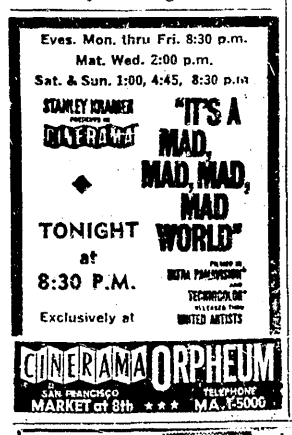
Movie Timetable

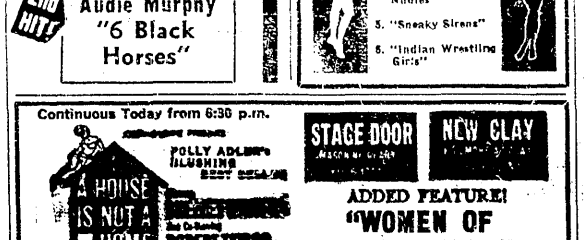
ALEXANDRIA—"I'd Rather Be Rich," 7:35, 10:45 p. m.
BELLA UNION—"Love Without End," 6, 8:05, 10:10 p. m.
BRIDGE—"Seduced and Abandoned," 6:15, 8:20, 10:25 p. m.
CLAY—"A House Is Not a Home," 7, 10:20 p. m.
CORONET—"A Shot in the Dark," 6:15, 8:15, 10:15 p. m.
EL RANCHO—"Robin and the Seven Hoods," 8:30 p. m., 12:40 a. m.
ESQUIRE—"What a Way to Go," 11:35 a.m., 3:20, 7, 10:35 p. m.
FOX WARFIELD—"The Night of the Iguana," 11:15 a. m., 1:35, 3:50, 6:05, 8:15, 10:30 p. m.
GENEVA—"I'd Rather Be Rich," 8:20 p. m., 1:15 a. m.
GOLDEN GATE—"Marnie," 11 a. m., 2:30, 6:10, 9:50 p. m.
LARKIN—"Grand Olympics," 6, 8, 10 p. m.
METRO—"Yesterday, Today and Tomorrow," 6, 8, 10:10 p. m.
MISSION—"Masque of the Red Death," 8:20, 11:45 p. m.
MUSIC HALL—"Las Tarantos," 6:40, 8:35, 10:30 p. m.
NEW ROYAL—"633 Squadron," 3:05, 6:35, 10:10 p. m.
ORPHEUM CINERAMA—"It's a Mad, Mad, Mad, Mad World," 8:30 p. m.
PARAMOUNT—"The New Interns," 11:05 a. m., 2:50, 6:40, 10:25 p. m.
PRESIDIO—"The Servant," 7, 10:30 p. m.
RICHELIEU—"Little Giant," 6:30, 8:55 p. m.
ST. FRANCIS—"McHale's Navy," 11:33 a. m., 3:25, 7:10, 10:55 p. m.
STAGE DOOR—"A House Is Not a Home," 8:35 p. m.
THE MOVIE—"Counter Tempo XX" 6, 8, 10 p. m.
TOHO RIO—"Stray Dog," 6:15, 9:55 p. m.
UNITED ARTISTS—"Cleopatra," 10:30 a. m., 1:45, 5:05, 8:30 p. m.

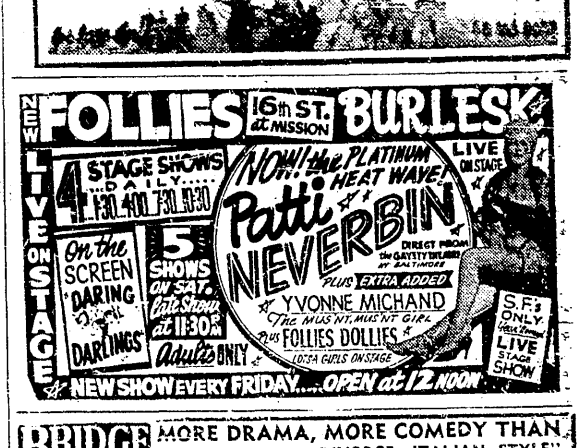
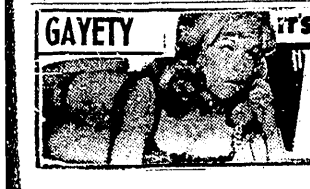
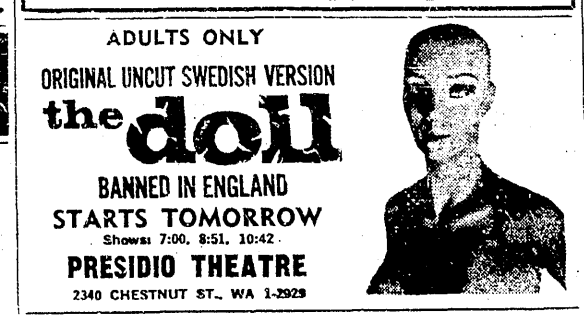
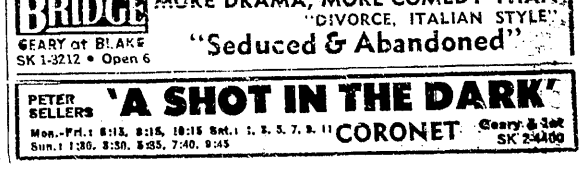
The Chronicle is not responsible for any last-minute changes in time.

MAURICE CHEVALIER
ALEXANDRIA
Geary & 18 — SK 2-5100
Plus: Carry On, Regardless
Rich 7:35, 10:45

Hermione GINGOLD
GENEVA Drive-IN
Next to Cow Palace
Plus: The Great Escape
Rich—8:21 P.M.



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